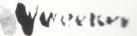






The Irish Times Weekend has it all in one every Saturday: A four-page books section and features from home and abroad by the best *Irish Times* and guest writers. In the food and drinks section Mary Dowey tastes the wine and Orna Mulcahy tests the restaurants. There are movie and music interviews; TV and radio reviews and previews; travel, gardening and Louise East on singles life in the 90s in her column "Winging It". Plus a 2-page events guide that, along with an entertainments ads section that covers cinema, theatre, classical music and rock gigs, gives you the most complete listing of what's on and where.

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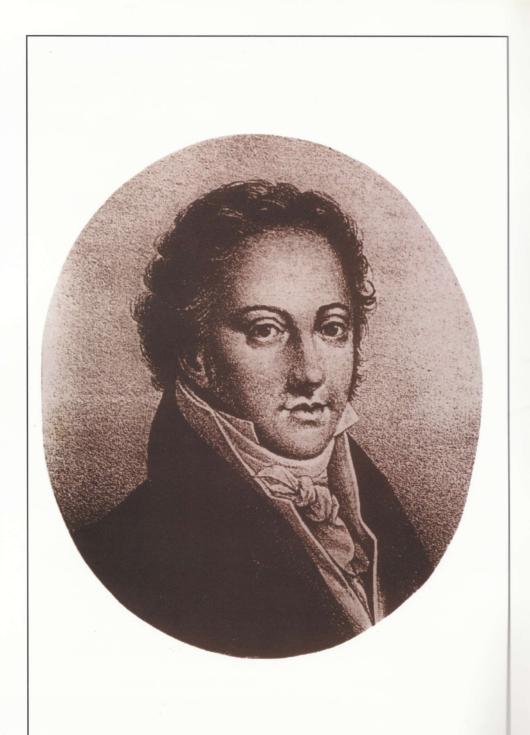
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Gioachino Rossini



presents a new production of

GIOACHINO ROSSINI

THE BARBER OF SEVILLE

(Il barbiere di Siviglia)

Sung in Italian

Opera in two acts
Libretto by Cesare Sterbini, after Beaumarchais

Conductor Director Designer Lighting Designer Dramaturg

David T. Heusel
Paul Suter
Stefanie Pasterkamp
Nick McCall
Peter Ross

Opera Ireland Chorus
Chorus Master Cathal Garvey

RTÉ Concert Orchestra (*Leader* Michael d'Arcy) by kind permission of the RTÉ Authority

(Co-production with Opéra de Metz)

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Artistic Director: Dieter Kaegi Executive Director: David Collopy



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The Opera Ireland, Winter Season 1999

and the performance of

The Barber of Seville in the Gaiety Theatre

CAST

THE BARBER OF SEVILLE

(Il barbiere di Siviglia)

Count Almaviva

Bartolo, a physician

Rosina, bis ward

Figaro, a barber

Basilio, a singing teacher

Fiorello, Almaviva's servant

Berta, Bartolo's servant

Ambrogio, Bartolo's servant

Officer

Répétiteur Stage Manager

ASM Student **Evan Bowers**

Eric Garrett

Patricia Fernandez

Sam McElroy

Pavel Daniluk

Roland Davitt

Mary Brennan

Chris Burke

Roland Davitt

Mairéad Hurley Miriam Harpur Casey Norton Sinead Donnelly

John Dominion,

Il barbiere di Siviglia was first performed at Teatro Argentina, Rome, on 20 February 1816. The first complete Dublin performance was at the Theatre Royal on 14 October 1829.

The first DGOS performance, sung in English as The Barber of Seville, was at the Gaiety Theatre on 30 November 1942. Scenery constructed by:

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Mountain stream, Co. Wicklow, Ireland. Photo: Omer Hughes, Nikon F3, Fuji RVP @ 1/250 sec., 105mm lens

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GIOACHINO ROSSINI

THE BARBER OF SEVILLE

ACT ONE: Scene 1

THE PLOT AT A GLANCE

The young and wealthy Count Almaviva has come to town to woo Rosina, ward of crusty old Dr Bartolo. Dressed as a student, and calling himself Lindoro, he serenades the young woman from the street beneath her balcony. But Rosina is kept under lock and key by her suspicious guardian, who intends to marry her himself. So Almaviva engages the services of the wily barber Figaro. Figaro, who has abetted the Count in various previous escapades and is currently employed by Bartolo as a general factotum, is just the man to get Almaviva into the house.

ACT ONE: Scene 2

Inside Bartolo's house, Rosina has heard the serenade and writes a letter to 'Lindoro', which she later asks Figaro to deliver. But Bartolo is warned about Almaviva's arrival in Seville by his crony Don Basilio, who advises him to get rid of the Count by spreading scandal about him. Almaviva gains access disguised as a drunken soldier and tries, unsuccessfully, to get a moment alone with Rosina. There is a lot of business involving letters being passed and intercepted before Bartolo attempts to oust the intruder. The ensuing uproar is enough to arouse the suspicions of the local militia, who arrive in time to join in a typically rumbustious Rossini finale.

INTERVAL

ACT TWO

Almaviva returns, this time disguised as Don Alonso, a deputy music teacher sent by the supposedly ill Don Basilio. While pretending to give Rosina a singing lesson, he arranges to elope with her that night. The 'sick' Don Basilio makes an unexpected appearance, but a quick bribe sends him on his way again. Then, while shaving Bartolo, Figaro manages to purloin the key to the balcony window. But Bartolo overhears the young pair's amorous whisperings and Figaro and 'Don Alonso' have to make a hasty exit. By the time they return, later that night, Rosina has been told by Bartolo that 'Lindoro' is nothing more than an agent of the 'notorious' Count Almaviva. At first she refuses to have any more to do with him, but she changes her mind when 'Lindoro' explains that he himself is actually Almaviva. After a brief scare when Figaro discovers that the escape ladder has disappeared, the pair are quickly married; and the thwarted Bartolo's only consolation is that he doesn't have to hand over any dowry payment.



ARTIFICE, VIRTUOSITY AND MASK

The Barber of Seville is an opera which exhausts the genre to which it belongs: nothing comparable in the vein of comedy which it exploits could come after it. Verdi, writing in 1898, declared it to be the finest opera buffa in existence for its 'wealth of original ideas' and 'its comic verve and truth of declamation'. Its entry into the permanent repertory was immediate, notwithstanding a disastrous opening night which was plagued with mishaps that themselves the stuff of comic opera, and glittering intelligence freshly illumined a mode of operatic discourse which by 1816 had all but given way to the claims of romanticism and the new forms of serious opera to which Rossini himself so decisively contributed. If today, Rossini's achievement as the master of high comedy has been significantly enlarged to embrace his vast influence on the development of Italian and French forms of serious opera (above all, perhaps, in Guillaume Tell [1829]). The Barber nevertheless dominates his reputation. It is a work which brings the long tradition of opera buffa to a triumphant close, but it is also an ironic commentary on the dramatic status of opera itself. David Kimbell has

remarked that it conveys the impression of drama understood 'not as an image of reality, or mirror of life, but as a highly self-conscious work of art.' He goes on to suggest that in Rossini's opera the aesthetic presence of 'Truth, Simplicity, Nature and Humanity' is displaced in favour of 'Artifice, Virtuosity and Mask'.

What lies behind such an interpretation, of course, is the strangely dislocated position of The Barber in the history of Italian opera. Coming as it does after Mozart's The Marriage of Figaro (1786), Rossini's opera can nevertheless be taken as a prologue to Mozart's setting of Beaumarchais, both literally figuratively. Cesare Sterbini's libretto for Rossini is taken from the first play in Beaumarchais' Figaro trilogy, Le barbier de Séville (1780), whereas Lorenzo Da Ponte's text for Mozart reworks the second play in the series, Le mariage de Figaro (1784). If The Marriage of Figaro is renowned for its humane transcendence of commedia dell'arte stereotypes and its arresting modulation from comic intrigue to forgiveness, The Barber of Seville allows of no such transformations. As Peter Conrad has it: 'Though written a generation after



Detail from Breton Girl (1902) by Roderic O'Connor in The Merrion art collection.



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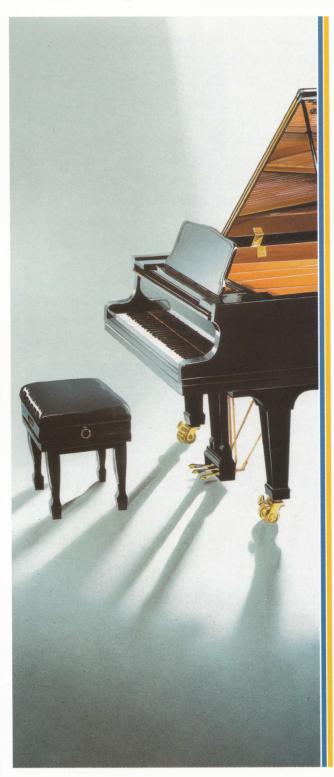
Figaro , Il Barbiere is an innocent unselfconscious prelude to it, ignoring the perplexities which lie ahead of its characters in Mozart.'

But of course, *The Barber of Seville* comes after Mozart, not before. And it is scarcely to be taken therefore either as an 'innocent' or 'unselfconscious' gloss on Mozart's work. It revisits the world of Beaumarchais not only in the aftermath of Mozart's *Figaro* (and the French Revolution, for that matter), but also in the light of *Don Giovanni*, the opera to which it is perhaps more closely attuned in spirit and temperament. It does so, not as a work which is *sui generis*, but as a

crowning rival to other versions of the Beaumarchais *Barber*, notably the setting by Giovanni Paisiello given in St Petersburg in 1782.

The transformations of character which distinguish the first Beaumarchais play from the second are the ultimate source of Mozart's humane response to the comedy of *The Marriage of Figaro*. We scarcely recognise the Countess in Mozart's opera as the same woman who animates the lustful machinations of *The Barber of Seville*. She has left her 'coltish subteens' (the phrase belongs to Nabokov) long behind in the second play (and thereby in Mozart's opera),









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and assumes instead the demeanour of a saddened rival for her husband's affection. Figaro, too, is less of a procurer in Mozart (even if the wealth of intrigue in which he involves himself is sexual), and he emerges from the opera not simply as a wilful panderer animated by greed: the distance between the valet and his master has widened and the relations between them have been drastically undermined.

In The Barber of Seville, by contrast, we are restored to the pristine conditions of pure farce. If the opera is about the quest for pleasure, it is pleasure itself which is the driving force, the principal motivation, of almost everyone in the text. Sexual pleasure for the most part, but also money, and to a lesser extent, social advancement. Even the longing for freedom - Rosina's ostensible motivation rapidly transformed into instinctive quest for something even more attractive. which is the inexhaustible draw of pleasure itself. Rosina's will to pleasure is of course explicit - the famous "But" in 'una voce poco fa' indicates that nothing will stand in her way - but everyone in the opera uses an expression of will as a means of confirming their addiction to one vice or another. Figaro's vigorous sensuality is equally blatant: the stimulus of intrigue is fortified by the promise of financial reward. Bartolo's tutelage, the Count's multiple disguises and deceptions, even the singing lesson, are all directed towards one hedonistic end. The sheer force of desire in Sterbini's libretto is of course mediated by the conventions of *opera buffa* itself (and standing directly behind these is the *commedia dell'arte*): the imprisoned soubrette, the aged and ridiculous suitor, the youthful paramour, the ebullient panderer.

It is of course the quality of Rossini's response to these staple - (if by 1816 curiously outmoded) - elements which makes of the work a definitive statement about the nature of opera buffa. Conscious not only of his own magisterial and preternaturally youthful achievements in the genre, but also of the deference due to Paisiello - the very title of the Rossini version was altered to avoid offending the old man - Rossini appears to have invested the sum of his creative energies in responding to the manic licentiousness and venality of the text with a musical discourse that would match these in extremis. It would be wrong to say that the score of The Barber of Seville is an exercise in hysteria (even if it is hysterically funny), but the manic energy which drives the plot is undoubtedly reflected in the rapid approach to climax and the restless accumulation of set pieces "Joy is the sweet voice, joy the luminous cloud.

We in ourselves rejoice!

And thence flows all that charms or ear or sight,

All melodies the echoes of that voice..."

Samuel Taylor Coleridge (1772 - 1834)

Seville

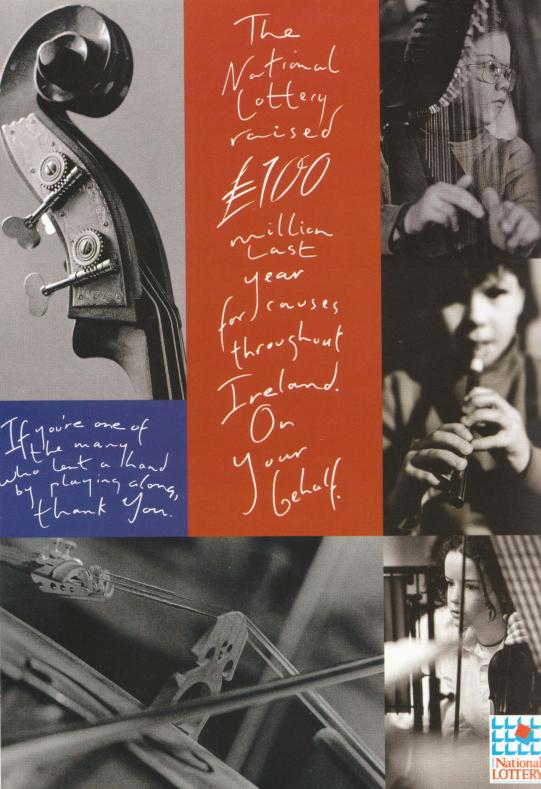


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which culminate in the first act finale. Moments of genuine repose are very few: neither the story nor Rossini's response allow for them. Instead, the imminence of catastrophe, and the threat of desire run riot, become constant presences in Rossini's feverish admixture of vocal prowess, orchestral exuberance and formal control. It is this last element which guarantees or underwrites musical coherence, but the possibility of collapse is never very far away. The symphonic proportions of the

first act finale and the tonal symmetries and complex strategies which support it (as in the canonic exchanges of verbal confusion) testify to Rossini's determination to push the limits of the genre to its virtuosic extremes. If Basilio's famous aria ('La calunnia') apostrophises this determination, with its masterly synthesis of feline understatement and blaring confirmation (even as the winds of gossip blow like a contagion through the orchestral writing), the whole opera tends to





confirm the impression that Rossini wanted to exhaust, once and for all, the resources of opera buffa. It is not only in the libretto that we find 'artifice, virtuosity and mask': Rossini's music is saturated with all three, and always to the same end. That end is to provide a musical correlative to the imperative force of desire which animates the text and which allows the composer in turn to test the limits of the genre as variously and ingeniously as he does. At times, this objective borders nervously on subversive parody and is at the least acutely self-conscious. When Rosina sings her double aria during the singing lesson, for example, the stylistic and dramatic between rhetorical tension grandeur and intimate asides is not only funny, but also unnerving, because the currency of the first is systematically undermined by the urgent privacy of the second. Bartolo's response is of course only to the first of these two: he has fallen asleep before the second one begins. But bis aria, in which he substitutes Rosina's name 'Giannina', is an artful confirmation on Rossini's part both of the vital currency of operatic tradition and its impotence nevertheless to arrest the headlong drive of the opera in

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which we are immersed. Even more pointedly, the brilliant *terzetto* by which Figaro attempts to subordinate the immediacies of pleasure (the Count and Rosina) to the need to escape, achieves its dramatic impact precisely by adhering to the formal requirement of a full-scale *cabaletta* which ingeniously delays the action and hilariously complicates it. Rossini's laconic acknowledgement here of formal conventions is - as with so much else in this piece - an unrepeatable subversion of the genre itself.

Philip Gosset concludes his survey of Rossini's operatic career, which ended in 1829, with the masterly comment: 'And then, silence.' *The Barber of Seville* predates that striking lapse by some thirteen years, but it too represents a closure which is unmistakable. In this opera, Rossini laid a garland of ironic laughter on the monumental facade of *opera buffa*, and bade it farewell forever.

(Harry White is Professor of Music at University College Dublin)

Photographs depict elements of Cuban interiors and exteriors which inspired Stefanie Pasterkamp's set for *The Barber of Seville*.





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THE OPERAS OF ROSSINI

Rossini wrote his first opera, Demetrio e Polibio in 1806, at the age of fourteen. Born in Pesaro on 13 November 1792, Gioachino Rossini was the son of a trumpeter and a comprimaria soprano and he spent much of his childhood in the theatre. Though a lazy student, the young Rossini found it easy to learn to sing and play. At the age of fourteen he entered Bologna's Philharmonic School, where he composed the aforementioned Demetrio, an opera seria that had to wait another six years before it was eventually staged in Rome. By the time he was fifteen he had learned to play violin, horn, and harpsichord and had often sung in public, even in the theatre, to earn some money. When his voice broke and he was unable to continue singing, Rossini became an accompanist and then a conductor. He had already realised the importance of the German school of composition, perceiving the new elements by which Haydn and Mozart had enriched music.

In view of his family background, it was inevitable that Rossini would become involved in the world of theatre. And he entered that world at a time when the public taste for *opera buffa* was in full sway. His first essay in that genre, *La cambiale di matrimonio*, was performed in Venice in 1810 and had a certain success, although his unusual orchestration found little favour with the singers. Back in Bologna again, he gave the cantata *La morte di Didone* in 1811 in homage to the famous

Mombelli family of singers, and he scored a triumph there with the two-act L'equivoca stravagante. The following year, three further short comic operas, or farse, were produced in Venice; L'inganno felice, La scala di seta and L'occasione fa il ladro. Also in 1812, Marietta Marcolini, who had already sung in Rossini's operas, recommended the young composer to the committee of La Scala in Milan. It was under contract to them that he wrote La pietra del paragone, the opera in which he first made use of the long crescendo effect that would become a regular feature of his work

By this time Rossini's experience as a composer of opera had given him a solid working knowledge of the business of writing for the theatre. He was beginning to come to terms with the problems imposed by demanding singers and he was now on the threshold of his first major compositions. Following the success of his comic opera Il signor Bruschino at the San Moisè Theatre in Venice in 1813, he wrote his first serious opera, Tancredi, for the same city's most important theatre, La Fenice. It was an instant triumph, and Tancredi's famous aria "Di tanti palpiti," was whistled all over town. The success ful L'italiana in Algeri followed, and then it was back to La Scala where, with Aureliano in Palmira (1814), the composer affirmed his authority over the singers by insisting on them sticking to the ornamentation inherent in his scores rather than improvising their own.



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THE PRINCESS AND THE HOUSEWIFE: Previews of *Aida* and *Katya Kabanova*

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Aureliano was not a total success, unlike his next La Scala premiere, Il Turco in Italia (1814).

Rossini's fame soon spread to Naples, where the reigning impresario was Domenico Barbaia, an erstwhile coffeehouse waiter who, by gambling and running a casino, had amassed a fortune and was now in charge of the two great Neapolitan theatres. Barbaia was well aware of Rossini's growing fame and he went to Bologna to offer him a contract. Impressed by the favourable terms of this contract. Rossini did not hesitate to accept. How could anyone refuse a tempting impresario whose mistress was none other than the imposing diva Isabella Colbran? Colbran's first Rossini opera, Elisabetta, regina d'Inghilterra (1815) was a triumph. Rossini admired Colbran very much and soon fell in love with her.

The brilliant success of Elisabetta prompted an invitation from Rome to spend the carnival season of 1816 there. The first of Rossini's Rome operas was unsuccessful. So was the second, initially; but Il barbiere di Siviglia was too good a piece not to succeed, and it quickly recovered from its opening night debacle to become the most often performed of all Rossini's operas. The Barber was followed by La Cenerentola (1817) a work that also uses a contralto for the heroine's role. In between these two comedies came Otello (1816), a setting of Shakespeare's play that held the stage until superseded by Verdi's greater opera of the same name. Rossini's next piece, the opera semi-seria La gazza ladra, was a triumph at La Scala in 1817.

Armida, a work requiring six tenors and a dramatic soprano (Colbran),

appeared in 1817. Rossini was now finding interpreters that suited his music. Colbran, the tenor Manuel Garcia, the bass Filippo Galli ("the most beautiful voice in Italy"), and the contralto Benedetta Pisaroni were his usual exponents and carried forward his art of bel canto. La donna del lago (based on Sir Walter Scott's poem The Lady of the Lake) failed at its premiere in 1819 but soon came into favour. After several more-or-less successful works, he left Naples for Vienna, along with Colbran (whom he had just married), where he met Ludwig van Beethoven. Then he and his wife returned to Venice, where he attempted to crown his Italian career with Semiramide (1823). The traditionally-minded Venetians, however, did not understand the astonishing work, his longest and most ambitious to date, so he resolved not to write another note for his countrymen and to leave Italy.

Rossini arrived in Paris in November 1823 and was enthusiastically welcomed in the French capital. At the end of the year, he visited London. where he conducted and sang in concerts with Colbran and met King George IV. Back in Paris, he composed II viaggio a Rheims for the coronation of King Charles X. Then came Le Siège de Corinthe (1826), a revision of his 1820 Maometto II, which was saluted by Berlioz. Le Siège was followed by another re-write, Moïse (1827) and Le Comte Ory (1828). Rossini wrote his final stage work, the five-act French grand opéra Guillaume Tell in 1929. Then, at the age of thirty-seven, he said farewell to the world of opera and never again wrote for the theatre during the remaining thirty-nine years of his life.

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CHAMPAGNE OF THE SEASON



BIOGRAPHIES

EVAN BOWERS Tenor (USA) Almaviva

A graduate of the San Francisco Merola Opera Program, Evan Bowers' early work included principal tenor roles in Gounod's Roméo and Juliet for Florentine Opera Milwaukee, Don Giovanni for Opera Hamilton and Falstaff at Portland Opera. In Europe, he joined Oper Nürnberg and became a regular guest at the Schönbrunn Mozart Festival in Vienna and in Leipzig and Graz. In recent seasons he has sung in Rio (Fidelio), Portland (The Merchant of Venice and Falstaff), Bonn, Copenhagen, Marseille and Chicago (Don Giovanni), Arizona (La Bobème), New York City Opera (Macbeth and The Magic Flute), Mexico City (Idomeneo), Barcelona (Lensky in Eugene Onegin), Genoa (Tristan und Isolde), Opera de Massy (La Bobème), Leipzig (Eugene Onegin, Zauberflöte and Don Giovanni) and London (the British premiere of Barber's Vanessa). This year he has sung Narraboth for Opera Ireland, in Der fliegende Holländer at the Teatro Regio Turin and Ernesto in Don Pasquale in Porto, Portugal. Next season's roles include Lenski, Tamino, Fenton and Leichester (Maria Stuarda)

MARY BRENNAN Soprano (Ireland) Berta

Mary Brennan studied at the College of Music in Dublin and at the Royal Northern College of Music in Manchester from where she graduated, with distinction, with performance and teaching qualifications. She has performed in opera, oratorio and concert in Ireland and England and has also had many engagements on radio and television. Her roles include the Countess in *Mozart's Le nozze di Figaro*, Elvira in the same composer's *Don Giovanni*, Marenka in *Smetana's The Bartered Bride*, Marguerite in Gounod's *Faust* and Rosalinde in Johann Strauss's *Die Fledermaus*. Performances this year include recitals in the UK and Ireland – most recently at the Bank of Ireland Arts centre in Dublin. Mary Brennan teaches in the Vocal and Operatic Studies Department of the DIT Conservatory of Music and Drama and has had many successes with students at home and abroad.

CHRIS BURKE Actor (UK) Ambrogio

Chris Burke was born in Birmingham and began his career in entertainment at the tender age of sixteen as a professional wrestler. He soon began working in theatre and on the big screen. His film credits include Willow, Bravebeart, The Nephew, Moll Flanders and David Copperfield. Chris has also worked extensively on television, where his credits include many shows for the BBC, ITV and RTÉ. In Ireland he has worked on shows such as The Late, Late Show, Open House, The End and Secrets as well as commercials and pop videos. Theatre has always played a big part in Chris's life. He has worked every year in pantomimes (Oh yes he has!). Chris lives in Dublin with his wife Kate and their five children. Last year the Burke family was the focus of a documentary called Small World on RTÉ, as a result of which they appeared as guests on Kenny Live. Chris previously appeared with Opera Ireland in Rigoletto.



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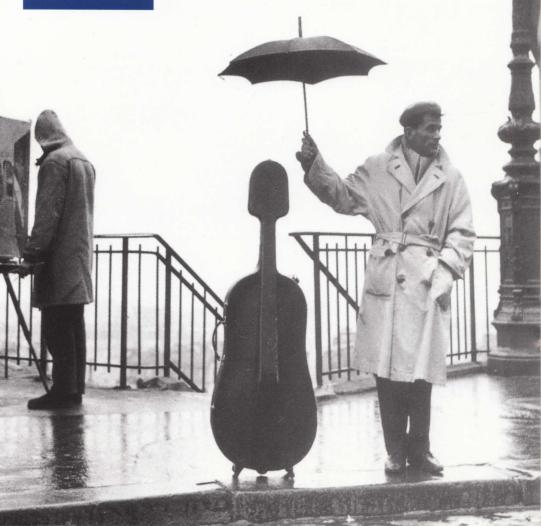
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BIOGRAPHIES

PAVEL DUNILUK Bass (Ukraine) Basilio

Pavel Daniluk was born in Vinnica. He graduated from Niznij Novgorod (Gorkig) State Conservatory as a solo opera singer in 1990 and was a leading soloist at the State Opera and Ballet Theatre in that city from 1991 to 1993. From 1993 he sang at the New Opera in Moscow's Municipal Theatre and is now a member of the Zurich Opera. His awards include third prize at the 1993 Francisco Vinas Competition in Barcelona and first prize at the Chaliapin Contest in Kazan. Outside of the Ukraine and Russia, Pavel Daniluk has sung in New York, Liege, Nancy, Prague, Geneva, Vienna, Bern, Madrid, Stuttgart and Cologne as well as at the Salzburg and Bregenz Festivals. His repertoire includes major bass roles in Ruslan and Ludmila, Le Rossignol, Boris Godunov, The Fiery Angel, The Legend of the Invisible City of Kitez and The Demon. His non-Russian repertoire includes Macbeth, Rigoletto, Aida, Turandot and Dvorak's Armida. In oratorio he has sung major works by Dvorak, Rossini and Janácek

ROLAND DAVITT Baritone (Ireland) Fiorello

Dublin-born Roland Davitt has recently graduated with honours from the DIT Conservatory of Music and Drama, where he studies with Mary Brennan and accompanist Mairéad Hurley. He has performed with many of Ireland's leading choral societies, including Mullingar, Carlow, Guinness, Tallaght and Trinity. He has enjoyed much success in competitions and is the most recent winner of the overall singing prize at the Dublin Feis Ceoil. As a member of the DIT Conservatory he has appeared as soloist in opera and on the concert platform. This summer he participated in the singer/actor course held in the Walton Estate on the island of Ischia in Italy. Roland Davitt sang the role of Germano in Rossini's *La scala di seta* in the Opera Scenes at this year's Wexford Festival Opera.

PATRICIA FERNANDEZ Mezzo-soprano (France) Rosina

Patricia Fernandez studied at the Conservatory in Cannes and at the Ecole d'Art Lyrique of the Paris Opéra. At the Opéra-Comique in Paris she has sung, amongst other roles, Isolier in *Le comte Ory*, Fidalma in *Il matrimonio segreto*, Kate in *Owen Wingrave*, Giacinta in *La finta semplice*, Mercédès in *Carmen* and roles in Poulenc's *Les mamelles de Tiresias* and *Ravel's L'heure espagnole* as well as La Tambour in Ullmann's *Der Kaiser von Atlantis*. She has also sung Mercédès in Toulouse, Annio in *La clemenza di Tito* in Nancy and Third Maid in *Elektra* under Bychkov at the Salle Playel in Paris. In August 1998 she made her debut as Mozart's Cherubino at the Festival de Saint-Céré and she was back there this year as Rosina *in Il barbiere di Siviglia*. Patricia Fernandez recently sang the title role in *Carmen* at the Hong-Kong Festival and after Dublin she will sing a Brahms concert at the Théâtre des Champs Elysées in Paris, and in *Louise* in Toulouse and at the Théâtre de Châtelet in Paris.

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First performed on 13 February 1881 at Mariinsky Theatre, St. Petersburg Sung in Russian

Performance dates: Oct 19, 22, 25, 28, 31 & Nov 3

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Opéra comique in three acts to a libretto by Adolphe Philippe d'Ennery and Jules Brésil

First performed on 4 September 1852 at Théâtre Lyrique, Paris Sung in French

Performance dates: Oct 20, 23, 26, 29, Nov 1 & 4

Riccardo Zandonai

Conchita

Opera in four acts to a libretto by Maurice Vaucaire and Carlo Zangarini after Pierre Louÿs's novel La femme et le pantin

First performed on 14 October 1911 at Teatro Dal Verme, Milano Sung in Italian

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ERIC GARRETT Bass (UK) Bartolo

Eric Garrett, one of Britain's most experienced operatic artists, has been a member of the Royal Opera, Covent Garden for over 35 years and has sung well over 75 roles there, beginning with the Sacristan in *Tosca* (with Callas and Gobbi) and including Truffaldo in *Ariadne auf Naxos*, Mustafa in *L'italiana in Algeri*, Don Magnifico in *La Cenerentola*, Varlaam in *Boris Godunov*, Swallow in *Peter Grimes*, Frank in *Die Fledermaus* Baron Zeta in *The Merry Widow* and the title roles in *Don Pasquale* and *Gianni Schicchi*. He has sung in Los Angeles, San Francisico, Toronto, Brussels, Antwerp, Marseille, Munich, Glyndbourne and Bregenz in such roles as: Baron Ochs, Count Waldner (*Arabella*), Dansker (*Billy Budd*), Dulcamara, Falstaff, Mustafa, Fra Melitone in (*Forza del destino*), Leporello, Mustafa and the Sacristan. This year he appeared as Kecal (*Bartered Bride*) with the Royal Opera and as Archon (*Greek Passion*) at The Bregenz Festival. Future plans include Bartolo at The Spier Festival, South Africa and the Sacristan at Covent Garden.

CATHAL GARVEY (Ireland) Chorus Master

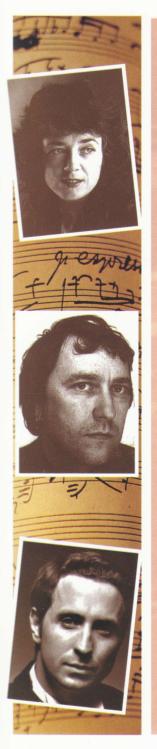
Cathal Garvey began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. He then spent two years studying at the College of Moscow Conservatory and, upon his return to Ireland, completed a Masters Degree in Conducting. He has also attended conducting masterclasses with Gerhard Markson and George Hurst. As a violinist and singer, Cathal Garvey has performed and toured extensively with the National Symphony Orchestra, the National Youth Orchestra, the Irish Youth Choir and Madrigal '75. As a conductor he has worked with several choirs and orchestras in Cork and since 1997 has been Chorus Master and Assistant Conductor for Opera South, working on productions of *La Bobème* and *Il trovatore*. Last season he conducted Irish Operatic Repertory Company's successful run of Noël Gay's *Me and My Girl* at the Cork Opera House and Dublin's Olympia Theatre.

DAVID T. HEUSEL (USA) Conductor

American-born David T, Heusel, who returns to Opera Ireland for the fifth time, began his professional career in 1975 as Musical Assistant for the Whitewater Opera Company in Richmond, Indiana. In 1981 he moved to Germany where, for nine years, he worked at Oberhausen, Kiel and Dortmund as Vocal Coach, Head of Musical Staff and House Conductor, developing a repertoire of over 90 operas, operettas, musical comedies, ballets and contemporary works. In 1990 he became Assistant Conductor of the Philharmonic Orchestra in Nice, France, where he was able to expand his concert repertoire while continuing his work in opera. From 1994 to 1996 he was house conductor at the Opéra-Comique in Paris, conducting performances of Mireille, La Bobème, Die Lustigen Weiber von Windsor and Carmen. From 1992 to 1998 Mr Heusel was musical assistant to James Levine for Wagner's Ring cycle at the Bayreuth Festival. Since 1997 he has conducted in Osaka, the USA, Paris, Geneva, Switzerland, Dublin, Stockholm and Dortmund. Future plans include L'elisir d'amore in the USA. The Nutcracker ballet and the annual New Year's Concert in Nice, and La revenant at Teatro de la Zarzuela in Madrid.



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MAIRÉAD HURLEY (Ireland) Répétiteur

Mairéad Hurley studied under Rhona Marshall at the Royal Irish Academy of Music in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland, Mairéad has been répétiteur for *La Bobème, Macbeth, The Gypsy Baron, The Merry Widow, Les contes d'Hoffmann, Die Fledermaus* and *La traviata*. She has also worked with Opera Touring Company, Opera Northern Ireland and the RTÉ Proms. Three years ago she toured Northern Ireland with ONI's *The World of Opera* and she has since worked on that company's *Madama Butterfly, Idomeneo* and *Hansel and Gretel*.

NICK McCALL (UK) Lighting Designer

From Glasgow, now living in Dublin, Nick McCall has worked as a lighting designer in Ireland, the UK, mainland Europe and North America on theatre, opera, dance and concert productions. He was lighting designer for Opera Ireland's Falstaff, Hoffmann, Salome and La traviata. He has recently lit Mozart's Der Schaulspieldirektor and Salieri's Prima la musica for Théâtre de la Place, Liege, and La Monnaie in Brussels. At the Gaiety Theatre he has also lit The Mayor of Casterbridge, The Field and The Salvage Shop. His work at the Abbey Theatre includes Good Evening Mr Collins, The Crucible and Six Characters in Search of an Author. He has also lit Boomtown for Rough Magic, Plains of Enna for Fishamble and Judas of the Gallarus at the Peacock, and has worked with the Samuel Beckett Centre, Imdt, Prime Cut, Belfast's Charabanc Theatre Company, and others. Nick McCall recently received the Irish Times/ESB Lighting Designer of the Year Award (jointly with Ciara McCarthy).

SAM McELROY Baritone (Ireland) Figaro

Sam McElroy was born in Cork and gained a BA Honours in Modern Languages at the University of London. In 1996 he was awarded an Ian Fleming Charitable Trust Scholarship to study at the Centre de Formation Lyrique, Opéra National de Paris where his roles included Kuligin in Katya Kabanova, Fourth Squire in Parsifal and Le Mari in Offenbach's Un maris à la porte. Elsewhere he has sang Dandini in La Cenerentola for English Touring Opera, Opera Northern Ireland and Opus 94 in Nice; Blazes in Maxwell Davies' The Lighthouse, Nick Shadow in The Rake's Progress for Opera Theatre Commpany, a Cappadocian in Opera Ireland's Salome and Dr Malatesta in Don Pasquale for Scottish Opera-Go-Round. In 1997 he sang Schubert Lieder in recital at the Pacific Music Festival and has appeared in concert in Dusseldorf and with the ICO in Handel's Messiah. In June this year Sam McElroy represented Ireland at the BBC Cardiff Singer of the World competition, kindly sponsored by TEPPCO of Dublin. Future plans include Lescaut in Massenet's Manon at the Opéra de Monte-Carlo.



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STEFANIE PASTERKAMP (Germany) Designer

Stefanie Pasterkamp was born and raised in Germany and trained in set and costume designing as an assistant at the Munich National Opera. In 1991 she met the director Herbert Wernicke in Basel and became his personal assistant, working with him at opera houses and festivals throughout Europe. Since 1994, Stephanie Pasterkamp has concentrated on her own career. She made her debut as a designer with Puccini's *La Bobème* at Klagenfurt in Austria. Since then she has had a close collaboration with director Dieter Kaegi, with whom she has worked on productions of Gounod's *Faust*, Verdi's *Macbeth* and *Attila* in Biel; Donizetti's *Anna Bolena* in Metz; and Verdi's *Falstaff* for Opera Ireland last year. Future plans include Donizetti's *La fille du régiment*, Weber's *Der Freischütz* and many more.

PETER ROSS (Switzerland) Dramaturg

Peter Ross was born in Gleiwitz/Silesia. He studied musicology, psychology and philosophy at the universities of Hamburg and Berne, earning a Master degree in 1975 with a thesis on reception in music and a Ph.D. in 1980 with a dissertation on the relationship of libretto and composition in the operas of Verdi. From 1975 until 1983 Peter Ross served as assistant and lecturer at the university of Berne. Since 1983 he has been engaged as a Musikdramaturg at the Stadttheater in Berne, at the Städtische Bühnen in Dortmund and at the Staatstheater in Stuttgart. He specialises in Italian opera, mainly the works of Verdi and Puccini, and he is a member of the Comitato Scientifico of the Centro Studi Giacomo Puccini in Lucca.

PAUL SUTER (Switzerland) Director

Paul Suter was born in St Gallen in Switzerland. He has appeared as an actor with different companies in Switzerland and Germany as well as at the Flandern Festival in Brugge in Belgium and with the Bamberg Symphony Orchestra. He worked as Assistant Director at the Grand Théâtre of Geneva, at the Zurich Opera House, at the Paris Opéra in the Palais Garnier and at the Munich Opera House. He has also acted as Stage Manager at the Aix-en-Provence and Salzburg Festivals. Paul Suter has directed opera productions in Biel, Bilbao, Liège, Metz and Zurich. His list of operas directed includes hHenze's *Pollicino*, Rossini's *L'italiana in Algeri*, Verdi's *La traviata* and *Nabucco*, Lehár's *Der Zarewitsch*, *Mozart's Die Entführung aus dem Serail* and *Die Zauberflöte*, Beethoven's *Fidelio* and Wagner's *Der fliegende Holländer*. He has also published a dictionary, *Singers in Switzerland from 1900 until Today* (Zurich: Atlantis 1989).



THE NATIONAL CHAMBER CHOIR

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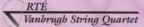


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MacCarthy Joan Dr MacConville Brendan Mr MacGann Gerard Mr MacGowan W Prof MacGuill James Mr MacHale Carmel Ms Macken Sheila Ms MacMahon Marie Ms MacMahon Philip Dr MacManus Brian Mr Madigan Pamela Ms Magee Denis Mr Magnier Paul Dr Maguire Frank & Mary Maguire Joe Mr Maher Bryan Mr Maher Paul Mr Mallon Terence J Mr Malone Yvonne Ms Mangan David G Mr Margev Hugh & Cora Marken Aodhan Fr Martin Peter Mr Martin Peter Mr Masterson James Dr & Mary McAlester Eddie Mr McAuley Eugene Mr McBrinn Catherine Ms McCabe Kevin Mr McCaffrey Roderick Mr McCague Eugene Mr McCann Adrienne Ms McCartan Padráig Mr McCarthy Edel Ms McCaw G A Mr McClintock Michael Mr Mc Connell Kerry Ms McCormack James J Mr McCormack Paddy Mr McCullagh Anne Ms McDermott Roe Eileen Ms McDonald, Brendan Mr McDowell John L Mr

McEneaney Brendan S Mr McEvoy P J Mr McGarry John Mr McGee Linda Ms McGeown Elizabeth Ms McGettigon Joseph Mr McGonagle Catherine Ms McGovern Mary Rose Ms McGowan W.A.L. Prof McGrane Tony Mr McGrath Derek Dr McGrath Seamus Mr McGuinness Kevin Mr McHenry Monica Ms McHenry Barbara Ms McHugh Chris Mr McHugh John P Mr McIntyre Michael Mr McKenna Barbara Ms McKenna Donald Mr McKenna Edward Mr McKenna Elizabeth Ms McKenna Justin Mr McKenzie Beryl Mrs McKeon Sheena Ms McKeown Gerry Mr McLaughlin Annetta Ms McLoughlin Ann J Ms McLoughlin R Fr O P McLoughlin Yvonne Ms McMahon Larry Mr McManus Liz Ms TD McMullan Lesley Mrs McMurry TBH Dr McNamara Mr & Mrs G McNeice Patrick Mr McNestry Sarah Mrs McSwiney Deirdre Meade Kevin Mr Meade Philip Mr Meagher Terry Ms Menzies Don Mr Millar James S Mr Milofsky Fay Mrs Milofsky Frank Mr Moloney Michael Mr Molony Ronan Mr Molony Eve Mrs Montgomery W J Mr Moorkens Joy Ms Moriarty Michael Mr Moroney Michael Mr Moylan B A Dr Mulcahy Margaret Ms Mulcair Pamela Mrs Muldoon Sean Mr

Mulloy Ciaran Mr
Murphy B J Ms
Murphy Daniel Mr
Murphy Dermot Mr
Murphy Edward Mr
Murphy Finbarr Mr
Murphy Justice Francis Mr
Murphy Maria Ms
Murphy Mary Mrs
Murphy Peter Mr
Murphy Ray Mr
Murphy Ronan Mr
Murphy William Mr
Murray Austin C Mr
Murray Freida Ms

Neary Mai Ms
Neenan William Mr
Neenan Eileen Mrs
Neligan David & Miriam
Nelson Bill Mr
Nesbitt Francis J Mr
Nicholson Eamonn Mr
Nolan Anna Ms
Nolan BL David P Mr
Nolan William Mr
Nugent Rosemary M Mrs

O'Brien F X Dr O'Brien Herman Mr & Mrs O'Brien J Kenneth Mr O'Carroll Gerard Mr O'Carroll Noreen Ms O'Carroll Thomas P Mr O'Ceochain Gearoid An tAth O'Connell Margaret V Ms O'Connor Ann Mrs O'Connor Nuala Ms O'Connor John & Viola O'Connor Jean O'Connor Pat & Joyce O'Connor Maire Ms O'Connor Maire & Michael O'Connor Margaret Ms O'Connor Margaret Ms O'Dalaigh Tony & Margaret O'Daly Liam Mr O'Donnell Andrew Mr O'Donovan Donal Mr O'Driscoll Thomas A Mr O'Dwyer Edmond Mr O'Farrell James Mr O'Grady Judy Mrs O'Grady Michael & L O'Hara Patricia Dr O'Hara Rosalind Mrs O'Hare Ann mrs

O'Hare Daniel Dr

O'Herlihy Anne Ms

O'Keeffe Angela Ms O'Keeffe Patricia Ms

O'Leary Barbara Mrs

O'Loghlainn Ruairi Mr

O'Loughlin-Kennedy Katherine Ms

O'Meara Anne Dr

O'Meara Joan Ms

O'Neill Ann Ms

O'Neill Desmond Mr

O'Neill Finbarr Mr

O'Neill Joan M Mrs

O'Neill John D Mr

O'Raw Brendan Mr

O'Regan John D Mr

O'Reilly James & Fionnuala

O'Reilly Eilleen Rev

O'Reilly Rosemary Ms O'Riada Padraic Mr

O'Riordan Eamonn Mr

O'Riordan Eamonn Mr

O'Riordan J D Mr

O'Rourke Mona Ms

O'Rourke Terence Mr

O'Shea Finian Mr

O'Shea Mary-Rose

O'Shea Moira Ms

O'Shea Joanne Ms

O'Sullivan David J Mr O'Sullivan George & Gemma

O'Sullivan Kevin Mr

O'Sullivan Kevin J Mr

O'Sullivan Mary Ms

O'Sullivan Mairin Mrs

Olden John Mr

Odlum Dorothy Ms

Pasley Patricia Ms Passi Maurizio Mr Peart Peter Mrs Percival Dorothy Ms Phelan Caroline Mrs Phelan William Mr Phelan William J Mr Potter Donald J. Mr. Potter D J Mr & Mrs Powell Deirdre Ms Power Laurence Anthony Mr Prendergast Mary Ms

Quigley Anthony & Margaret Quigley Mary Ms Ouinn Jack Mr

Reddin Frank Mr Redmond Aidan Mr Redmond Maire Ms Redmond John Dr Regan Brian Mr Reid Fergus Mr Reid George Mr Reidy Carole Ms Reidy Breda Ms Reilly Michael Dr Rennison H H Mr Revnolds Brid Ms Reynolds Michael Rev Reynolds Terry Mr Rice J V Professor Roantree Matthew & Rosaleen Robinson Derek Mr Ronavne F Mr Rountree John Dr Rowan Nessa Ms Rowan Paul E Mr Ruane James J Dr Ryan John M Mr

Schmidt Barbara Ms Schnittger Charlotte Mrs Scully Angela Ms Scully Dermot Mr Shannon Elaine Mrs Shannon Lilian Dr Shanik Gregor Prof Shaw Catherine Sheill Mary J. Ms Shelly Denis J Mr Shelton Rebecca Ms Sheridan Gerry A Mr Sherry Liam Mr Sherry Mark Mr Sisk John R Mr Skelly O D G Rev Smith Brenda Mrs Smith Joseph G Mr Smyth Barbara Ms Smyth James & Pamela Smyth J W Mr Smyth Robert Rudd Mr Smyth Lila Ms Soese Diana Mrs Spellman Michael Mr Spollen Mary Ms Stafford Victor & Mary Stanistreet Myles Mr Staunton Tom Dr Stein Edwin J Mr Stephen Jim Mr Stephenson Patrick F Mr Stones Willie Mr Strickland Bob Mr Stynes Louise Ms

Sweeney John J Mr

Taaffe Peta Ms Taylor Mervyn Mr Taylor S C Tennyson Geraldine Ms Thompson Frank Mr Thompson Jacqueline Ms Thorn Myles Mr Tierney John Mr Tierney Martin Mr Tierney Mary Mrs Tierney Pauline Mrs Tietzsch. Tyler Daniel Mr Tipton G Mrs Tobin Kieran Mr Traynor Celine Dr Treacy Jane Ms Tuomey Laurence J Mr Turley John D Mr Tynan Inez Ms Tyrrell Sheila Ms Vella Isabella Ms

Wall Barry J Mr Wall William & Ada Mr Wallace Colette Ms Walls Muriel Ms Walsh Aileen Ms Walsh Anthony Walsh Bernadette Mrs Walsh Martin Mr Walsh Tony Dr Walsh Charles Mr Walsh Kevin Mr Walsh PC Kevin G Walsh Patricia Ms Walsh Maureen Ms Walsh Nolie Ms Walsh Thomas Mr Walshe Winifride Ms Walton Patrick A Mr Ward Dermot & Maeve Waring Seamus P Mr Warren-Darley Mary Ms Weatherhead Noel Mr Webb Valerie Ms Whately William Dr Whelan Barbara Ms Wood Denis Mr Woolfe Andrew Dr Wright Bernie Mrs Wyer Laurence Mr Wynne Terri & Dermot

Young Wllliam A Mr Younge John P Mr

DGOS & OPERA IRELAND PRODUCTIONS 1941-1999

Dates indicate the first and most recent productions.

Calvatora Allagra		Christoph W Gluck		Licinio Refice	
Salvatore Allegra Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Cecilia	1954
Il medico suo malgrad		Office ca Earlaice	1700, 1700	Gioacehino Rossini	1754
ii illedico suo illaigia	1902	Charles Gounod		Il barbiere di Siviglia	1942, 1999
Michael W Balfe		Faust	1941, 1995	La Cenerentola	1972, 1995
The Bohemian Girl	1943	Roméo et Juliette	1945	L'italiana in Algeri	1978, 1992
The Boneman Giri	1943			L italiana in Angeri	1770, 1772
Ludwig van Beethov	ion.	George F Handel		Camille Saint-Saëns	
Fidelio	1954, 1994	Messiah	1942	Samson et Dalila	1942, 1979
Fidello	1954, 1994			Samson et Dama	1772, 1777
771 D 111 1		Engelbert Humperd		Bedřich Smetana	
Vincenzo Bellini	1060 1062	Hänsel und Gretel	1943, 1994	The Bartered Bride	1953, 1976
La sonnambula	1960, 1963	* * * * * * * * * * * * * * * * * * *		The Bartered Bride	1955, 1970
Norma	1955, 1989	Leos Janáček		Johann Strauss	
I puritani	1975	Jenufa	1973	Die Fledermaus	1062 1009
		Franz Lehár			1962, 1998 1964
Benjamin Britten			1007	Der Zigeunerbaron	1904
Peter Grimes	1990	The Merry Widow	1997	D' 1 1 C4	
		Ruggiero Leoncaval	lo.	Richard Strauss	1064 1004
Georges Bizet		Pagliacci	1941, 1998	Der Rosenkavalier	1964, 1984
Carmen	1941, 1989	1 agnacci	1941, 1990	Salome	1999
Les pêcheurs de		Pietro Mascagni			
perles	1964, 1987	L'amico Fritz	1952	Ambroise Thomas	
1		Cavalleria rusticana	1941, 1998	Mignon	1966, 1973
Gustave Charpentie	r			Peter Ilich Tchaikovs	den
Louise	1979	Jules Massenet			1969, 1997
20000		Manon	1952, 1980	Eugene Onegin	
Francesco Cilea		Werther	1967, 1977	The Queen of Spades	1972
I I MILECOCO CIICA					
Adriana Lecouvreur	1967, 1980	Wolfgang Amadous	Mozort	Giuseppe Verdi	
Adriana Lecouvreur	1967, 1980	Wolfgang Amadeus		Giuseppe Verdi Aida	1942, 1984
		Così fan tutte	1950, 1993	* *	1942, 1984 1949, 1992
Domenico Cimarosa		Così fan tutte Don Giovanni	1950, 1993 1943, 1995	Aida Un ballo in maschera	1949, 1992
		Così fan tutte Don Giovanni Idomeneo	1950, 1993	Aida Un ballo in maschera Don Carlos	1949, 1992 1950, 1985
Domenico Cimarosa Il matrimonio segreto		Così fan tutte Don Giovanni Idomeneo Die Entführung aus	1950, 1993 1943, 1995 1956	Aida Un ballo in maschera Don Carlos Ernani	1949, 1992 1950, 1985 1965, 1978
Domenico Cimarosa Il matrimonio segreto Claude Debussy	1961	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail	1950, 1993 1943, 1995 1956 1949, 1964	Aida Un ballo in maschera Don Carlos Ernani Falstaff	1949, 1992 1950, 1985 1965, 1978 1960, 1998
Domenico Cimarosa Il matrimonio segreto		Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande	1961	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail	1950, 1993 1943, 1995 1956 1949, 1964	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes	1961 1948	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande	1961	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé	1961 1948	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti	1961 1948 1993	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale	1961 1948 1993 1952, 1987	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti	1961 1948 1993	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale	1961 1948 1993 1952, 1987	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 an 1945, 1998	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore	1961 1948 1993 1952, 1987 1958, 1996	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita	1961 1948 1993 1952, 1987 1958, 1996	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffmar Amilcare Ponchielli La Gioconda	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 an 1945, 1998	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999 1941, 1995
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del	1948 1948 1993 1952, 1987 1958, 1996 1942, 1982	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffmar Amilcare Ponchielli La Gioconda Giacomo Puccini	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1945, 1998	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999 1941, 1995
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento	1948 1948 1993 1952, 1987 1958, 1996 1942, 1982	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1944, 1984 1944, 1984	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999 1941, 1995
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento	1948 1993 1952, 1987 1958, 1996 1942, 1982 1978 or 1955, 1991	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème Gianni Schicchi	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1944, 1984 1944, 1984 1941, 1996 1962	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief Richard Wagner Der fliegende Holländer	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1995 1941, 1995
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento Lucia di Lammermoo	1948 1948 1993 1952, 1987 1958, 1996 1942, 1982 1978 or 1955, 1991	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème Gianni Schicchi Madama Butterfly	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1944, 1984 1944, 1984 1941, 1996 1962 1942, 1993	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief Richard Wagner Der fliegende	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999 1941, 1995
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento Lucia di Lammermoo	1948 1993 1952, 1987 1958, 1996 1942, 1982 1978 or 1955, 1991	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1945, 1998 1944, 1984 1941, 1996 1962 1942, 1993 1958, 1991	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief Richard Wagner Der fliegende Holländer	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1995 1941, 1995
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento Lucia di Lammermoo	1948 1948 1993 1952, 1987 1958, 1996 1942, 1982 1978 or 1955, 1991	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut Suor Angelica	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1945, 1998 1944, 1984 1941, 1996 1962 1942, 1993 1958, 1991 1962	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief Richard Wagner Der fliegende Holländer Lohengrin	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999 1941, 1995
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento Lucia di Lammermoo Friedrich von Flotor Martha Umberto Giordano	1948 1993 1952, 1987 1958, 1996 1942, 1982 1978 or 1955, 1991 w 1982, 1992	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut Suor Angelica Tosca	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1945, 1998 1944, 1984 1941, 1996 1962 1942, 1993 1958, 1991 1962 1941, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief Richard Wagner Der fliegende Holländer Lohengrin Tannhäuser	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1999 1941, 1995 1968
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento Lucia di Lammermoo Friedrich von Floto Martha Umberto Giordano Andrea Chénier	1948 1993 1952, 1987 1958, 1996 1942, 1982 1978 or 1955, 1991 w 1982, 1992	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut Suor Angelica	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1945, 1998 1944, 1984 1941, 1996 1962 1942, 1993 1958, 1991 1962	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief Richard Wagner Der fliegende Holländer Lohengrin Tannhäuser Tristan und Isolde Die Walküre	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1995 1968 1946, 1964 1971, 1983 1943, 1977 1953, 1963 1956
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento Lucia di Lammermoo Friedrich von Flotor Martha Umberto Giordano	1948 1993 1952, 1987 1958, 1996 1942, 1982 1978 or 1955, 1991 w 1982, 1992	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut Suor Angelica Tosca	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1945, 1998 1944, 1984 1941, 1996 1962 1942, 1993 1958, 1991 1962 1941, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief Richard Wagner Der fliegende Holländer Lohengrin Tannhäuser Tristan und Isolde Die Walküre Ermanno Wolf-Ferra	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1995 1968 1946, 1964 1971, 1983 1943, 1977 1953, 1963 1956 ari
Domenico Cimarosa Il matrimonio segreto Claude Debussy Pelléas et Mélisande Léo Delibes Lakmé Gaetano Donizetti Don Pasquale L'elisir d'amore La favorita La figlia del reggimento Lucia di Lammermoo Friedrich von Floto Martha Umberto Giordano Andrea Chénier	1948 1993 1952, 1987 1958, 1996 1942, 1982 1978 or 1955, 1991 w 1982, 1992	Così fan tutte Don Giovanni Idomeneo Die Entführung aus dem Serail Le nozze di Figaro Die Zauberflöte Modest Mussorgsky Boris Godunov Jacques Offenbach Les contes d'Hoffman Amilcare Ponchielli La Gioconda Giacomo Puccini La Bohème Gianni Schicchi Madama Butterfly Manon Lescaut Suor Angelica Tosca	1950, 1993 1943, 1995 1956 1949, 1964 1942, 1997 1990, 1996 1999 1945, 1998 1944, 1984 1941, 1996 1962 1942, 1993 1958, 1991 1962 1941, 1996	Aida Un ballo in maschera Don Carlos Ernani Falstaff La forza del destino Macbeth Nabucco Otello Rigoletto Simon Boccanegra La traviata Il trovatore Gerard Victory Music Hath Mischief Richard Wagner Der fliegende Holländer Lohengrin Tannhäuser Tristan und Isolde Die Walküre	1949, 1992 1950, 1985 1965, 1978 1960, 1998 1951, 1973 1963, 1997 1962, 1986 1946, 1981 1941, 1994 1956, 1974 1941, 1995 1968 1946, 1964 1971, 1983 1943, 1977 1953, 1963 1956



PATRON: Mary McAleese, President of Ireland

BOARD OF DIRECTORS: Eileen O'Meara Walsh (Chair), Adrian Burke, Derek Keogh, Danny Kitchen,

Frank O'Rourke, Sarah Rogers, Paul G Smith.

WICE-PRESIDENTS: Margaret McDonnell, Donald J Potter, Aileen Walsh.

ARTISTIC PATRONS: Dr Veronica Dunne, Suzanne Murphy, Dr John O'Conor,

Dennis O'Neill.

David Collopy

ADMINISTRATOR

Kay Keilthy

MARKETING CONSULTANT

Dorothy Whelan

MARKETING EXECUTIVE Taragh Loughrey Grant

PR CONSULTANT Kate Bowe PR

BOX OFFICE MANAGER Carolyn Wilkinson

ADMINISTRATION SECRETARY Catherine Allen

ARCHIVIST Paddy Brennan

PROGRAMME EDITOR John Allen ARTISTIC DIRECTOR

Dieter Kaegi

ASSISTANT TO ARTISTIC DIRECTOR Angela McCrone

MUSIC LIAISON Mairéad Hurley

CHORUS REPETITEUR Derbhla Brosnan

COSTUME SUPERVISOR Sarah Bowern

DEPUTY SUPERVISOR Sineád Cuthbert

WARDROBE ASSISTANT Vivienne Griffin

DRESSER Margaret Brady

Vivienne Griffin Ruth Hosty Stephanie Ryan

WIGS & MAKE-UP Val Sherlock (Supervisor) Lorraine Brennan PRODUCTION
MANAGEMENT
Foley & Byrne Ltd

COMPANY MANAGER Donal Shiels

PRODUCTION ELECTRICIANS
Nick Malbon (Chief
Production Electrician)
Eamonn Fox
Ajness Henri
George Hill

STAGE CREW
Declan Costello
(Chief Technician)
Tony Burford
Andy Keogh
Davy McChrystal
Nicky O'Brien
Mick Russell
Steve Wilson
Gary Woods

PROPS BUYER
Niall Connolly



DIRECTORS **Denis Desmond Caroline Downey Desmond**

EXECUTIVE DIRECTOR ASSISTANT to EXEC. DIRECTOR Rebecca McCauley PUBLIC RELATIONS MANAGER Geraldine Kearney MARKETING MANAGER THEATRE MANAGER FRONT OF HOUSE MANAGER BARS MANAGER BOX OFFICE SUPERVISOR FINANCIAL ADMINISTRATOR

TECHNICAL MANAGER CHIEF ELECTRICIAN DEPUTY CHIEF ELECTRICIAN CHIEF STAGE TECHNICIAN DEPUTY STAGE TECHNICIAN STAGE DOOR

Box Office

Nuala Cooke Liz Maloney Clare Malone Nicola O'Sullivan-Shor, **Anne Marie Grant** Siobhán Fahev **Mary Clare Delaney** Edel Gillespie.

John Costigan

Áine McCann

Joan Boles

Orla Delaney

Gail Wroth

Alan McQuillan

Michael McGrath

David Woodward

Brian Fairbrother

Carmel Hayes

Cormac Carroll

James Fitzgerald

Michael McElhinney

Julie Corp-Heffernan

Front of House Staff:

Ken Walsh (Chief Usher); Norman Keating, Niamh Harrington, Gillian McConnell, Yvonne Usher, Erica Flemming, Erica Flynn, James Muhairwe, Esperanza Linares, Pádraig Byrne, Adrian Heaney, Meliosa Gormley, Lisa Reiser.

Bars and Retail:

Colm Dunne (Cellarman-Bars); Carol Partridge, Helen McKenna, Jemma McKenna, Deirdre Kenny, Henry Conway, Patrick Cannon, Dermot Cunniffe, Philip McGrath, Avril Breslin, Clint Hamilton, Caroline Burke, Eileen O'Toole, Maeve Seery, Annette Mullen, John Flynn, Gráinne Murray, Stephen Kealy, Ghin Lon Wong, Denise Phelan.

Back Stage Staff:

Niall Connolly, Brian Ivory, Corrado Morrelli Carrol, Kellie Willmott.

FORTHCOMING EVENTS AT THE GAIETY THEATRE

Storytellers Theatre Company presents

Oedipus

By Mary Elizabeth Burke-Kennedy. Based on Sophocles' Oedipus Rex Directed by Alan Stanford and designed by Bruno Schwengl

7th - 19th February 2000

Druid Theatre Company and The Royal Court Theatre

The Beauty Queen of Leenane

By Martin McDonagh Directed by Tony Award Winning Garry Hynes Starring Tony Award Winning Anna Manahan 21st February - 11th March

Niall Toibin in Sweet and Sour Grapes "Classic hilarity" - "Vintage Toibin" 13th - 25th March

Opera Ireland Spring Season

Verdi: Aida

Sung in Italian with English surtitles Cast includes: Georgina Berrza, Patricia Spence, Elizabeth Woods, Patrick Power, Johannes Von Duisburg. Conductor: Claude Schnitzler; Director: Dieter Kaegi; Designer: Bruno Schwengl April 8, 10, 12, 14 & 16, 2000 at 7.30 pm

Janàcek: Katya Kabanova

Sung in czech with English surtitles Cast includes: Franzita Whelan, Sophie Pondiclis, Leo Marian Vodicka, William Saetre, Martin Higgins, Gerard O'Connor. Conductor: Laurent Wagner: Director: Phillipe Godefroid; Designer: Françoise

April 9, 11, 13, & 15, 2000 at 7.30 pm

Mobil Touring Theatre presents

Les Liaisons Dangereuses

By Christopher Hampton

"The evening cannot be recommended too highly" Daily Mail

Winner of 5 Best Play Awards 24th - 29th April

The Anna Livia International Opera Festival La rondine (The Swallow) by Puccini Herodiade by Massenet 16th - 25th June

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